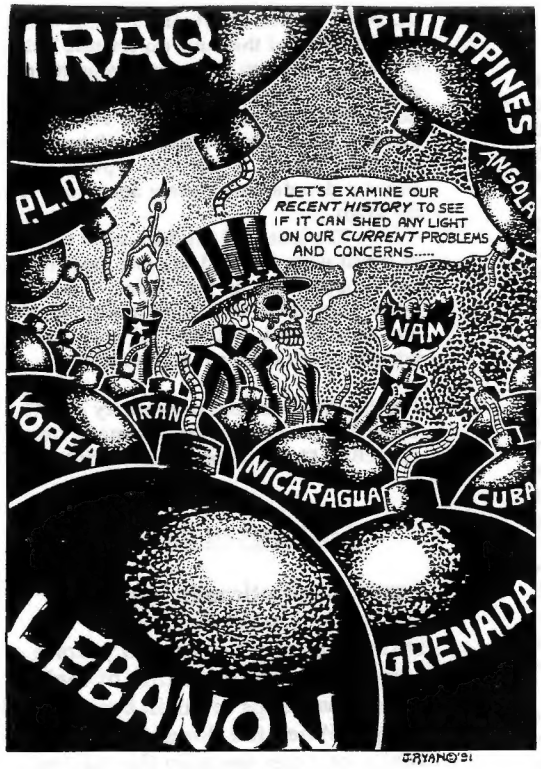


CLAY GEERDES' COMIX WAVE 105 © 1991. P. O. Box 7094, Berkeley, CA 94707. World Rights Reserved. Artwork and quoted material herein © the artists concerned. Used here for promotional purposes only. $9 for the next twelve issues. Set of back issues $ 40 postpaid.

WAR NEWS

Warren Hinckle has published the first issue of the WAR NEWS. The logo is by Robert Crumb and the first issue includes folks like Hunter S. Thompson, Dan O'Neill, S. Clay Wilson, Michael Moore, Paul Krassner, and Daniel Ellsberg. News about the Bush war that is not appearing on censored television or conglomerate-controlled newspapers and magazines. Available at Comic Relief in Berkeley.

Crumb's ID #2 came out in February of 1991. More sketchbook material with a new cover by Crumb. $2.50 cover.

Hilary Barta did a nice adaptation of Aesop's *The Wolf at the Cottage* for Fantagraphics' AESOP'S FABLES. Some of the other artists included are Rick Geary, Val Semeiks, Randy Jones, Stanley Goldstein, Jay Rath, Shary Flenniken, and Fred Hembeck. $2.50.

CLUB MELODY 1 is $1 [cash only] from Sylvie Rancourt, Box 249, Delorimier Sta, Montreal, Canada H2H 2N6. French mini-comic.

John MacLeod continues THE MUNDANE ADVENTURES OF DISHMAN in a tenth issue. 75¢ from him at POB 671, Guelph, Ontario, Canada N1H 6L3.

'TAINT FUNNY, McGEE

I just read an entire issue of the National Lampoon and I didn't laugh once! I thought it was interesting to find Bobby London still drawing Dirty Duck after twenty years. That was always a favorite of mine. I used to read it in the Berkeley TRIBE, a paper that spun off from the Berkeley BARB. London did all these little deadhead characters. The other day I heard a street hustler on Telegraph Avenue in Berkeley use the angle that he was a longtime deadhead and needed some money to get something to eat. Subsidized deadheadism in the nineties? I can't explain how the Lampoon lost me. I used to laugh at all the great stuff Chris Miller and the original crew did. FIRST BLOW-JOB was a classic. It became a vignette in ANIMAL HOUSE. What makes me laugh now? Larson's FAR SIDE. PEANUTS. Ace Backwards, who does what I consider one of the best contemporary strips, always breaks me up with his gags and the writing in TWISTED IMAGE. Ace pokes fun at everyone, even Jerry Garcia who might win the hairiest hippy award if it were not held by Ron Turner. There is a nice collection of Ace's stuff out in a quality paperback. I laugh at SPY though I think the formula is close to peaking. I loved the list of Stallone's lawsuits. Bruce Anderson is one of the funniest people alive and his ANDERSON VALLEY ADVERTISER is the only truly underground newspaper we have today. Every week Anderson reviews the media and not many reporters got good marks for their cowardly coverage of the Bush war. IN THESE TIMES is too pat for me but I confess to reading it along with those random issues of THE REALIST that make it to Moe's basement.

I've read all four issues of the new Ms. and have nothing but praise for the mag, but I've yet to laugh at anything therein. Serious and depressing stuff. The adventures of the women members of the Ms. Foundation would make a great sitcom, but they would have to produce it themselves because the networks are all good old boy enclaves and they like their beauty pageants as much as young boys like those Dave Steven's pin-up covers. A book of Dave's poster work is out.

THE GOOD, THE BAD, AND THE CURLEY is a new mini from Ken Greene, 753 Tamarack Avenue, San Carlos, CA 94070. 50¢/stamp.

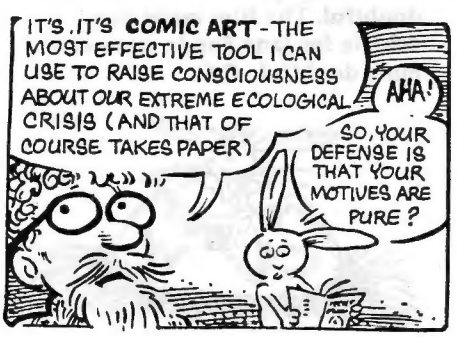
THE RETURN OF FAT FREDDY'S CAT

Back when he began to draw his Freak Brothers pages for the underground press in 1968, Gilbert Shelton was influenced by the layouts used by cartoonist like George Harriman and Bud Fisher. I've always thought Fisher's Mutt and Jeff influenced Gilbert more than he realized because he assimilated the same type of music hall routines into his strips that Fisher habitually used. Can't deny that The Three Stooges figured in his background as well as comic teams like the Marx Brothers. Harriman started Krazy Kat as a filler strip at the bottom of his Sundays and it was not long before the Kat took over the strip. Fisher's cat strip was Cicero's Cat, the immediate precursor to Fat Freddy's Cat. Rip Off Press has just issued the second collection of gags about the orange cat who is forever making life hectic for Fat Freddy and his two lifelong bachelor buddies. My favorite appeared years ago and it had to do with what the cat left in someone's headphones.

R. Diggs continues to be on the right side of many contemporary issues in THE GREATEST DIGGS OF ALL TIME. Ecology figures in this one as well as safe sex.

The 29th issue of RIP OFF COMICS has a cover and a nice editorial by Paul Mavrides. Paul says that "comics will be the only form of culture allowed us by our fascist corporate masters in the near future," and he could be right. There are a lot of good comic stories and gags in RIP OFF COMICS and far too many artists to list here. Get a copy. If you can't find these comix at your local minimart, you can order directly from Rip Off Press, POB 4686, Auburn, CA 95604. Always include an age statement with your order. Megaviolence and tv war are perfectly okay in contemporary America, but any image likely to stimulate the gonads is adults only.

Paul Krassner was interviewed in the March, 1991, FUNNY TIMES [Sample $2 from POB 18530, Cleveland Hts., Ohio 44118]. He is working on his autobiography and doing his stand-up comedy act. THE REALIST is still around. I see it from time to time in Moe's in Berkeley, but it doesn't appear to come out regularly. Paul's at Box 1230, Venice, CA 90294.


IT'S, IT'S COMIC ART - THE MOST EFFECTIVE TOOL I CAN USE TO RAISE CONSCIOUSNESS ABOUT OUR EXTREME ECOLOGICAL CRISIS (AND THAT OF COURSE TAKES PAPER)
AHA!
SO, YOUR DEFENSE IS THAT YOUR MOTIVES ARE PURE?

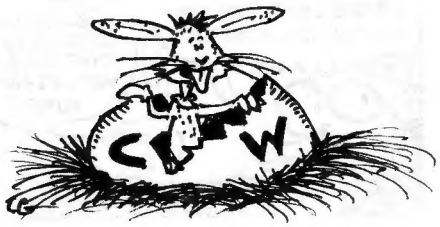
For the most part, writers are gentle and sensivitve creatures, observers of a world that is, at least in part, alien. They long for some kind of acceptance and approval so desperately that they allow themselves to be used by the left and the right, casting aside the knowledge that we are a brotherhood and a sisterhood without which this bloody and senseless world would be a good deal less civilized than it is.

--Howard Fast, 1990

Joe Bob Briggs calls his newsletter WE ARE THE WEIRD and there is a lot of funny stuff therein. You can get a sample from him for $1 and a 45¢ stamp, POB 2002, Dallas, TX 75221.

Jane Oliver's TALES OF JERRY 9 will sell for $2.50. Mail reaches Jane at 244 S. A St., Santa Rosa, Ca 95472. Jerry 9 has a cover by Dave Garcia.

I'm pleased to see that Ambrose Bierce's DEVIL'S DICTIONARY has been included in the new CLASSICS ILLUSTRATED series, but I would like to see source information for the biographical note on Bierce. I don't like to see commentary that leaves me hanging. "In his later years, Bierce grew bitter, a trait that began to mar his writing and tarnish his reputation," says the anonymous writer in the Gahan Wilson version of DD. Well, that's not true and if it were I would want to know why. Bierce was always bitter in his writing. It was part of his style and if he grew more bitter in his last years he had good reason. He lost his wife and his two sons committed suicide. My sources are THE LITERARY HISTORY OF THE UNITED STATES and James Hart's OXFORD COMPANION TO AMERICAN LITERATURE. There are a number of lesser errors in the Classics bio, but I will leave these for you to look up for yourselves if interested. Carlos Fuentes' novel, OLD GRINGO, is based upon what might have happened to Bierce after he went to Mexico during the time of Pancho Villa. It's interesting speculation, but doubtful. The film made as a vehicle for Jane Fonda was even more doubtful. C.G.



ART MITCHELL DEAD

I was saddened by the death of Art Mitchell on February 27th. His brother Jim has been arrested and charged with murder, but the facts are still known only to Jim and the police at this writing. I knew the Mitchell brothers back in the days when I was a street reporter. The O'Farrell theater in San Francisco was one of the stops on my rounds. Art and Jim were good to me. They let me use their darkroom numerous times and I was always invited to their parties and screenings. The last time I saw Art he was sitting at the bar at the Chi Chi in North Beach. That was a couple of years ago at a SPECTATOR party. We passed the time of day. The Mitchells were into film at San Francisco State College in the late sixties and like many film students they started making erotic movies to help pay their expenses. They were successful in the business and BEHIND THE GREEN DOOR was a big hit. The O'Farrell Theater became a tourist attraction in San Francisco during the seventies and the Mitchells expanded it with a number of New York style sex shows.

On Tuesday nights the Mitchells used to show old movies and sell the tickets for a nickle. They did this so many of the people who had no money could have an evening of entertainment. These shows were always crowded as you might expect and the atmosphere was mellow. A lot of theater people and underground cartoonists often hung out. Some of the women who worked for the Mitchells in different capacities started doing parodies of the old movies and their live acts developed into a women's theater company known as The Nickelettes. Before long they were doing their shows at Intersection In North Beach on the weekends. I knew all of these people and wrote articles about their shows and activities for the Los Angeles FREE PRESS, the STAFF, the Berkeley BARB, and for several magazines like COAST and ADAM. I saw my role in those days as that of a catalyst since I often linked people from one scene with those in another. I would get free comix from The Print Mint or Last Gasp or Rip Off Press, for example, and I would give copies to people like John Lion who directed the Magic Theater of Berkeley or Deborah Marinoff who wrote many of the scripts for the Nickelette shows. When I put together the second underground comix con in Berkeley in 1976, I collaborated with Deborah and Denise Larson in working out a comic-oriented script which was presented at the con. This was the first and one of the only times where over and underground characters appeared in the same script. The Nicks did Blondie and had S. Clay Wilson's Ruby the Dyke dancing next to her. Bobbie from the Free Store made herself up as Crumb's Angelfood McSpade. At that time many of us still had that feeling of unity that grew out of the Haight-Ashbury experience. We felt like a tribe of entertainers, all part of the same show which we did at different times and in different places. Tuesday nights it would be at the O'Farrell and on the weekends it would be in Golden Gate Park as a Be-In or Love-In during the day then at the Fillmore, the Avalon, Intersection or in one of the larger hotels in San Francisco at night. Margo St. James' COYOTE parties, the Hookers' Balls, were an outgrowth of the same experience. This was a period when there was a wonderful amalgamation of all the arts, when cartoonists, actors, musicians, sculptors, dancers, mimes, and politicians all banned together. To me, it felt like a party that lasted a decade, one closely analogous to the 1920s.

The Mitchell brothers were a part of it and with Artie's death one more link has dropped out of the chain. I expect what happened that Wednesday night was an accident, but we will only know when the facts come out at Jim's trial.

Cerebus 143 came out in February of 1991. Dave Sim continues the Melmoth story. CEREBUS 51 and 52 have been reprinted.

Analogue of the Month

I am a diagnostic radiologist who has worked in the field of mammography for over 10 years. I suggest that women think of their breasts as lumps of raisin bread dough. When the dough is in a big lump, one can see only the raisins on the surface, but if one takes a rolling pin and flattens out the dough, one is able to see every raisin. The cancers, of course, are the raisins. It helps to keep this analogy in mind.

-Bonna Rugers-Neufeld, M.D. to Ann Landers, February, 1991.

HEY, RUBE!

Purdue University just held it's 9th annual Rube Goldberg Contest. Rube was famous in his time for coming up with highly complex inventions designed to do the simplest possible things. Winners of the Purdue contest this year dubbed their entry The Toast Masters. They used the Statue of Liberty, the space shuttle and a mouse trap to trigger an electric train which inserted two slices of bread into a toaster. As the bread toasted, a mechanical rabbit hopped down a bunny trail followed by a replica of the Purdue Power Plant smokestack whch fell into a bucket, raising the school's mascot, Purdue Pete, who flew up a pole and raised the American flag. A tank then turned around and triggered a switch to reverge the train which pulled the toast from the toaster. Goldberg would have liked this invention of the student chapter of the Society of Manufacturing Engineers, but in truth, it was way too simple. Rube would have added at least a dozen more steps to make it a good panel.